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features of our life in all its phases than is offered by any other text of this grade.

The principal fault of the book is found in the fact that this fresh material is sometimes presented in language too difficult for the grammar school student. Too often the style smacks of the college lecture room. Doubtless the children of college professors will manage it readily, but the great majority are of another type. The authors' style, however, possesses an originality and virility that makes it particularly attractive.

The pedagogical helps consist of questions and exercises found at the ends of chapters. These are sometimes intended merely to recall the facts of the text; again, they are excellent examples of thought questions. There are also topics and references for collateral reading.

The authors have made decided progress in the direction of topical rather than chronological grouping in the arrangement of subject matter. This is marked in the period since the civil war and is most commendable. The book closes with a good chapter upon the great war and our entrance into it.

In respect to both historical accuracy and physical make-up, the text is on a plane with the best of its rivals.

A. H. SANFORD

American spirit. A basis for world democracy. Edited by Paul Monroe, Ph.D., LL.D., Director school of education, Columbia university, and Irving E. Miller, Ph.D., department of education, Washington state normal school (Yonkers-on-Hudson, New York: World book company, 1918. 336 p.)

Under the thesis that there is "one American Spirit" and that not "loose amalgamation ready to fall apart under special stress and tension," the authors have selected the loftier phases of American history with a trend toward effervescent idealism. The revolutionary fathers now come into their own in well-chosen quotation, but the framers of that "sacred" document the American constitution have been overlooked, perhaps outlawed because of their distrust of democracy; is this not a conspiracy of silence such as the all too flexible espionage act warns against? Later the ante bellum renegade, William Lloyd Garrison, is allowed to herald "liberty for all" as part of "the faith of the fathers," while President William McKinley proclaims "American ideals not imperialistic" in "The fight for a cause." In general the attempt is made to take the emphasis from the things that have divided us by "exalting the things that unite us in 1918." In the introduction the blame for the American revolution is laid at the feet of the "German king, George III." Yet Lord Charnwood lecturing on this subject found the causes mainly in the corruption and factionalism of parliamentary govern-

ment; when asked privately whether George III could be blamed as "a German king," he replied, "Any offenses of George III grew out of his attempt to become a good old-fashioned English king."

In the hands of a teacher who appreciated, rather better than the editors do at times, his duty to the science of history, this little textbook in democracy would be found most useful. The section on "Patriotism" is rich in glowing idealism and calls Kipling, Sir Walter Scott, and Cardinal Mercier to reinforce the American spokesmen; fortunately the editors are no party to a campaign of hate against Germany such as might come to embarrass the nation as much as they admit is the case of the traditional "twisting of the lion's tail."

Thirty-first annual report of the bureau of American ethnology (Washington: government printing office, 1916. 1037 p.)

This ponderous volume is devoted to "Tsimshian mythology." It has nothing to do with the United States. If you wish to know who the Tsimshians are, any encyclopedia will tell you that they are a tribe or family of something less than five thousand souls, living on the coast of British Columbia, just below Alaska. The apparent reason for this attention to foreign tribes, when so many people want information about the Indians of the United States, is that Dr. Franz Boas, the ruling power of the bureau of ethnology, is interested in Tsimshians, and is the author of the "Mythology."

Most of the learned volume is composed of ordinary Indian folk tales, many of them concerning "Txä'msem." Do not be alarmed. This is one of the simple names of this erudite work, not to be compared with "Hats leks-n !e°x," or "Xbi-ye'lk," or "Pdâ'lém haha'yétsk," or "Ndzé°dz-yu-wa-xsā'ntk," or others that make it interesting and readable. These are not efforts of a beginner on the typewriter, nor a list of Bolsheviks. They are triumphs of cubist phonetic art — verbal presentations of "The nude descending a staircase," as it were.

They are printed in this way in order that you may know exactly how to pronounce them, and, in order to forestall mistake, the book furnishes an "alphabet." As applied to "Txä'msem," for example, the directions are as follows:

"t, surd and fortis of d."

"x velar spirant, like ch in German Bach."

(ä no direction given).

"m as in English."

"s the tip of the tongue is turned up and touches the palate just behind the alveoli. The teeth are closed, and the air escapes laterally. The acoustic effect is intermediate between s and sh."

"e obscure, weak e, as in flower."